

Communications Workshop

by Lin Staten

Student Publication of Avila College



Student sells to national magazine

Joann Feehan, an Avila Social Work major, has recently distinguished herself as a creative writer. Joann's poem entitled, "Aborted", published by the Avila Creative Writing Anthology last year, has been accepted for publication by the *U.S. Catholic Magazine*. The publishers of the national periodical sent Mrs. Feehan a check for \$50.00 last week, informing her that her poem would appear in the July issue of the publication.

Mrs. Feehan holds a nursing diploma from Providence Hospital School of Nursing in Kansas City, Kansas. She is presently employed at St. Luke's hospital as a part time staff nurse. She has worked in this capacity for the past seven years. In her fourth semester as a part time student at Avila in Social Work, Joann also manages a happy, involved and fulfilled private life. Her husband, Phil, is an instrument technician at Procter and Gamble Manufacturing Co. and is working toward a degree in electrical technology at Central Missouri State in Warrensburg. Joann and Phil have six children born to them, three boys and three girls, as well as two adopted daughters, ages three and five, born in Korea.

Joann and her husband are active in adoptive parent organizations, and their special interest is in helping families interested in adopting Oriental children. They belong to St. Agnes Catholic Church in Fairway, Kansas.

Writing and camping are Joann's favorite leisure-time pleasures.



Joann Feehan and adopted daughter Kimi.

Write for publication? YES! YOU!

Anyone who has poetry, short stories, essays, photography, art or anything else appropriate is welcome to submit their material to the student Writing Anthology by April 9. Submit your entries to Monica Rafter, 942-0508; to Lin Staten, Room 304 in Carondelet Hall, or Mary Ann Fairchild, Office I, O'Reilly Hall. Anyone interested in

helping in any way with the layout of this publication or with the planning of our "Evening of Awareness" on May 3 when the student effort will be distributed and selections from it dramatized in a "Reader's Theatre" please contact Monica Rafter, Diana Mange or Mary Ann Fairchild before April 15.

With the advent of spring came a flowering of old seeds, some good, some bad. Seeds of ideas, seeds of discontent, curiosity, and perplexity, blossoming into a most unusual communal garden on the Avila grounds. March winds carried the seeds of two questions: "Why?" and "Why not?" between the dorms and the faculty offices and, sometimes, the administration building. Carried them in the hope that someone would realize what was growing at Avila and that someone was listening. Listening.

Perhaps that is a rather hushed analogy of putting off the old and taking on the new, of vernal enthusiasm applied to some hibernating problems. The hush would have remained had not some students taken the initiative in organizing the "Why's" and "Why not's."

"Why isn't student government doing anything?" "Why can't students smoke in the dormitory rooms?" "Why isn't there required faculty and course evaluation?" "Why is so much incoming mail coming in from the admissions offices of other colleges?" "Why not more student involvement in student-oriented policy decisions?" "Why don't we know what's going on in the faculty offices, and do they know what the students are thinking about and caring about and griping about?" "Why isn't someone listening?" Listening.

The seeds were planted and sprouting fast. On the first floor of Carondelet Hall there sprang forth a minor revolution of male students complaining of lack of privacy. They asked for a closed-off corridor to allow them the same privacy held by the female students. A few days later, a partition was up.

On the first floor of Ridgway Hall, the students decided they would prefer an open lounge to provide a nice atmosphere for waiting boy-friends and other visitors. Upon going through the proper channels concerning housing, they had their open lounge.

Following these two small yet significant successes was a realization of the possibilities at hand, perhaps merely dormant in the past. Possibilities of shared authority and shared responsibility to be actualized by students while adrenalin and commitment was high.

The students of Carondelet's first floor were ready to tackle concrete problems of a social and an academic nature. They asked for an all-student meeting on Wednesday, March 7, at which time student government leaders explained how to go through the correct channels for change on campus. Approximately forty students spent two hours brainstorming on problems and possible solutions. More "why's" and "why not's." Listening.

At the same time this core group of students was organizing itself, another group was meeting, specifically concerned with communications and the lack of it on the campus. The original idea was germinated by the Student Services Committee in the belief that many of the problems and misunderstandings were due to a lack of genuine listening and response. Students representing various aspects of campus life — resident males and females, commuting students, student government leaders, and resident hall assistants — congregated each Tuesday evening to discuss with some members of SSC, namely Lynn Cupkie, Bob Johnston and Father Frank Schuele, barriers to campus communication which they had seen. These included general paranoia and fear of consequences for criticism, apathy, the effect of social conditions upon students, and their academic problems. Positive action seemed to be the answer, for faculty and administration as well as students. It took the form of a proposed workshop of communication and what could be called "metacommunication," that is, communication about communication.

The proposition was presented at the meeting of SAS (Students-Administration-Staff) convened on March 14th. Not long afterwards the proposal came before a gathering of the faculty and met with general approval.

What remained to be formulated was the agenda for the workshop, a schedule of some tangible problems and questions which could be tackled in open and frank rapport among the students, faculty members and administrators. Topics which will be on the workshop agenda include: the general philosophy of Avila, academic information on grading, transcripts, averaging grades, social life, resident life and the problems of commuting students, liberal arts and professionalism, information on where one's money goes at Avila, SSC and what it offers to students, how student recruitment works, and other questions which may arise in panel and small group discussions. These will be complemented by open snack bar, a kick-off dinner, an interfaith service and a festive closing for the Avila community. Those people who are working on the communications workshop committee are: Marcia Kirkegard, Mary Ann Hartmann, Steve Kilpatrick, Jan Butts, Nancy Scott, Sharon Cheers, Katy Cargille, Linda Staten, Mick Walsh, Bruce Marvin, Fr. Frank Schuele, Lynn Cupkie, and Bob Johnston, all of whom would be glad to answer any questions or take suggestions for the workshop.

Tuesday evening, April 10th, and all day Wednesday, April 11th are days for the communications workshop. Classes are being cancelled to insure greater participation in this experience of listening and response.

With the advent of spring came a burst of new life: seeds of discontent and misinformation, buds of curiosity and revitalized hopes, the flower of honest communication. And on the April winds, the question: "How does Avila's garden grow?"

APRIL 10TH AND APRIL 11TH ARE THE DAYS ... IN CASE SOMEONE WASN'T LISTENING.

Respond

I wish to commend the editor and staff of *FREE FALL* on the last issue. I found it the most stimulating piece of journalism that I have read in years: not only was the *content* thought-provoking and substantive, but the *form* showed careful, concise writing skills that made my old English-teacher's heart stir with joy.

Lin Staten's editorial on the liberal arts program said many things that need to be said in our technologized culture. We philosophers take pride in the fact that the study of metaphysics "bakes no bread," yet we feel that to muse over the great ideas of all time is justification enough. I would like to emphasize, however, that two of the largest service-oriented major programs at Avila, nursing and social work, take especial pains to counsel their students into two or more philosophy courses because they, too, have an appreciation of the need of a humanistic background in their students' programs.

Sister Rosemary Flanigan

Dear Avila Community,

Whenever something controversial in nature appears in *Free Fall*, it is either myself or the editor that receive the reactions, whether positive or negative and this is as it should be. However, we have never ceased to wonder over the past three years why people are so reluctant to write their viewpoints for publication. One of the purposes of our campus paper, as stated formally in the "Statement of Policy" approved last year, is that the paper is to serve as an instrument of communication among the students, faculty and administration. Our experience, however, has proven that whenever something is printed that causes a "rumble," either the editor or myself are spoken to "privately" about it, or we receive unsigned notes of condemnation, or someone at least has the honesty to drop a snide remark in the ear saying something like, "The paper sure is going down hill, Lin!" After the last issue was in circulation bearing its editorial concerning the state of liberal arts on the Avila campus, both Lin and myself received many supportive responses from liberal arts faculty members and students in the arts; we likewise received a few responses from people in the administration who felt that the editorial showed no cognizance of the "facts," that it revealed a gross ignorance of the true situation. I tried to explain to the people in the administration who spoke to me that an editorial by definition is an *OPINION* — in this case the opinion of the editor, and the editor in this instance is someone who has been an Avila resident student for four years. The editor, in this instance, has also expressed not only her own opinion, but the opinions of other faculty members and students; some of the faculty members, I might add are not strangers to Avila, but have worked here for a good number of years — one in particular has served Avila for around twenty years. If these people are simply ignorant of the "facts," then I strongly suggest that the proper representatives of the administration present these facts of which we are all ignorant. I suggest several ways that this might be accomplished. First of all, I strongly urge everyone who feels that he or she can say something of value on this issue respond in written form to *Free Fall* so that all may benefit from it. Secondly, I wish to remind everyone that there is a Student Publications Board set up purposely to handle problems, complaints etc. arising from decisions made by the editor of *Free Fall* or myself. No person or group has ever made use of this board which was originally formed for the purpose of hearing both sides of an issue. Perhaps those who were displeased with the editorial that appeared in the last issue

would like to meet with the board so that we may hear you and you may hear us. Let me say that the impression I have received over the past three years as faculty director for *Free Fall* is that there is much ignorance, even among the most proficient scholars in our institution, concerning journalistic practice, whether it be traditional or progressive, to say nothing of college student journalism. Let us please remember that our students are not professionals — they are students who are learning, and I might add learning without a journalism program. We understand that a small college cannot financially support all programs that it might wish to have, but that is only further reason to expect tolerance and understanding. The third suggestion I would make is that the state of the liberal arts at Avila be a subject for discussion at the forth coming Communications Workshop.

I have written this letter because at this late hour, after all the deadlines have passed, I am only sure of one other written response to our last issue, despite all the words that have been spoken over the last two weeks. I felt a responsibility to let the Avila community know what the experience of the editor and myself has been. Since all those who spoke are very busy teachers, administrators and students who couldn't find time to squeeze out letters to *Free Fall*, the Avila Community ought at least to know that they spoke and that what they have said indicates a need for communication and perhaps a need to clarify the goals, objectives and philosophy of Avila College.

Mary Ann Fairchild
Faculty Director, *Free Fall*

TO DE
ALAMODE



SSC: Student Concerns

The Student Steering Committee convened its second meeting of the semester on March 13.

It was open to any students who wished to come, as all future regular meetings will be.

Approximately 25 students were there to discuss possible action on problems and suggestions they had. This was a relatively unprecedented show of interest and potential which was the result of a student meeting held the preceding week for the purpose of discussing and identifying student needs. Bringing these needs up at the government meeting produced the following courses of action:

The progress of the faculty subcommittee which is working on a teacher/course evaluation system will be checked on by Bruce Austin. He will report back at the next government meeting and make recommendations concerning possible student involvement in the project.

The need for access to course syllabi prior to registration as well as information regarding the grading system to be used in each class was stressed; Missy Stewart will find out about getting such information published.

Three groups of students volunteered to research pressing residential

concerns 1) smoking in the dorm rooms and cafeteria (Marian Kelly, Sue Coslet, and Michelle Coe); 2) liquor on campus (Reed Ludwig, Lynda Hetzel, Sue Coslet, Mic Walsh, and Bruce Austin); 3) open lounges (Patty Fitzsimmons, Juanita Reyes, Marian Kelly, and Mary Teasdale). They will be reporting their progress in two weeks.

Students expressed a great concern about being better informed and more involved in the decision-making committees on campus. Results of discussion about the possibilities were: 1) Missy Stewart will ask about having the minutes of Administrative Council meetings published.

2) Dean Scott will be asked to identify the student representatives to the Educational Policies Committee.

3) The possibility of combining the Administrative Council and SAS (students, administration, and staff) in order to avoid duplication of process will be researched.

4) SAS will be requested to have open meetings, and to publish their representation.

NOTE: Since the meeting described above was held, the Faculty has voted to publish course descriptions and open its preregistration workshop on course content to students.

A Revolution of the Mind

A few weeks ago I attended the Robert F. Kennedy Symposium at the University of Missouri, Kansas City campus, hoping to receive some inspiration about the different movements for change in our society. As I sat there waiting for the program to start I looked around the room to see if the crowd was as diversified as the speakers we had come to hear. Yes, it is something else when you begin to examine the audience in which you are soon to be a participant, white faces, black heavy voices and brown voices cut with accents fill the auditorium in anxious anticipation of what is to come.

I looked over the program to see if there was any additional information on the speakers and to see what else had taken place in the earlier sessions of the Symposium. "Law and Society" the program read, I guess this is the theme for the Symposium. "Law and Society" the program read, I guess this is the theme for the Symposium. All of the programs were titled around certain facets of the Law, i. e. "Cruel and Unusual", "Trial and Error", "Thou Shalt Not", all of which we so actively tried to revolutionize in the late 60's. Today it is a different type of revolution and the choice of weapons is the keystone to its outcome.

Reading the background information on all the panelists that were to participate in the Symposium, it was very interesting to see what weapons they chose in fighting their revolutions. Each one had one basic thing in common: they chose a solid education rather than ignorance; they chose to take their case to the people personally and to dedicate their lives to explaining and discussing rather than rioting and physically attacking I was honestly impressed with the sensitivity of each of these people and the similarities of each, even though they all are into a different "movement".

Some of the panelists had experienced some of the cruellest setbacks in society, yet they have channeled the anger and the frustrations into a new weapon and it is the most powerful weapon that any revolution has seen in our lifetime. The weapon of the mind is one of the most powerful and dangerous weapons man has. It is not easy to use your mind in a revolutionary cause when you have to recruit people that you cannot control rationally as in a riot. So often the revolution breeds fear instead of change, despair instead of hope and in this age violence is a weapon of fear.

So indicative of Robert Kennedy's style, these men and women are on the path to a new way of thinking, and

through this thinking action is sure to be affirmative.

A hush came over the auditorium as the panelist walked on the platform a strange feeling came over entire place as each person eyed his "leader" the person he had paid to come to see. The moderator introduced them, Dick Gregory, Ti Grace Atkinson, Ries Tijerina. With the panel in full swing the audience warmed up considerably and responded with nods of heads, and grunts of yeah, when the panelist said something they agreed with. I had a strange thought, What would Jesus say if he were in this audience or even on this panel? Jesus, why him? Well, it goes back to Law and Order and a choice of weapons and of all the revolutionist he stands out in my mind as one that made the choice of weapons the keystone to any revolution. Today he may take a different outlook on society but I still think that we would find him in jail, in the classroom, in the student union rapping all about revolution of the mind.

When the panel discussion was over, questions answered and minds stimulated, it was a different group of people that left the auditorium than that which sat down 2½ hours earlier. Consciously or unconsciously the message of the "new revolution" was presented to all of us, for some it may not be recognized until some later time in the future but for others it was loud and clear that each person has one responsibility and that is to free himself and to let justice take its course among the free. Many heavy thoughts were passed on. Some were accepted and other rejected by the audience, but, nevertheless, it is apparent to this writer that we are in a period of history where man is trying to reach a level of using his mind to change instead of his destructive energy. Revolution for the 70's is in process not as we knew and conceived of it in the 60's. Reaching back for some of the theories of Jesus, we may see some astounding results in man's relationship to himself and others.

As I left the auditorium I couldn't help but smile, a crooked smile, and laugh a funny laugh because I had found an answer that I wasn't intending to find. To say it best, I close with these lines:

the last time i saw jesus
he was being held by the gov't
as a political prisoner
i asked him if he wanted me
to hustle up his bail
but he said no he just
didn't give a damn
anymore
so i slipped him a couple' joints
and told him to hang loose.

Carol Coe



Gretchen Wagner as Mimi and Gaylin Thomas as her lover Rodolfo sing of their new found love.

Music Department Presents Puccini's

La Boheme

by Janet White

The Music Department of Avila College is presenting the four-act opera, *La Boheme*, the most lovable of all Giacomo Puccini's operas. It is based on the Henri Murger stories depicting student life in the Latin Quarter of Paris about 1830. The opera, act by act, opens at the Latin Quarter. The artist Marcello and the poet Rodolfo are trying to keep warm when Marcello suggests they break up a chair and burn it, but Rodolfo offers his rejected manuscript instead. The philosopher Colline, who has been trying to pawn off some of his books to buy food for his starving roommates, has been unsuccessful. The musician Schaunard enters with food, fuel, and money, but suggests they dine out on this Christmas Eve. Just then, Benoit, the landlord, comes to demand the rent. Assured that they have the money, he joins them in a glass of wine. Benoit is urged to tell of his romantic exploits, but at the mention of his wife he is ushered out in mock indignation. All leave except Rodolfo, who remains to finish an article for a magazine.

A knock at the door reveals a pretty neighbor girl Mimi, who has come to get a light for her candle. As the girl enters she feels faint. Rodolfo revives her with a sip of wine, relights her candle, and helps her to the door. Suddenly she realizes that she has lost her key. The candle goes out again and as they search for the key in the moonlight, their hands meet. Rodolfo takes her cold hand and tells her about himself. The girl then recounts her own lonely life in a lofty garret where she makes her living embroidering flowers. Rodolfo's friends call to him from the street. He answers that he will follow soon — with company. Rodolfo and Mimi sing of their newfound love as they embrace before leaving for the cafe.

ACT II. The Street near Cafe Momus. Rodolfo buys Mimi a bonnet, joins his friends, and introduces them to Mimi. Amid the sound of the street vendors they order their meal. At another table, Musetta, Marcello's former sweetheart, has come to dine with the rich and elderly Alcindoro. She tries to get the painter's attention by singing a waltz about her popularity. Complaining that her shoe hurts, she sends Alcindoro after a new pair while she flirts with Marcello. She decides to leave with Marcello and his friends. When Alcindoro returns, he finds empty chairs and the bill.

ACT III. The Customs Gate at the Outskirts of Paris. A customs official admits street workers and farm women into the city. Soon Mimi enters in search of Marcello and Musetta. Within a nearby tavern, late customers are heard among them Musetta. Marcello emerges from the tavern to find Mimi, who confesses her distress over Rodolfo's incessant jealousy. Rodolfo is heard awakening from sleep within the tavern. Mimi hides. The poet first expresses a desire to separate from the

"fickle" Mimi, but finally admits that he cannot bear to watch her die while he can do nothing to save her. Seized with a fit of coughing, Mimi is discovered. The reunited lovers recall their past happiness. On hearing Musetta's laughter, Marcello rushes into the tavern and soon the two dash from the inn quarreling furiously. The two part, hurling insults at each other; but Mimi and Rodolfo decide to remain together until spring.



Connie Lynn Ripperger rehearses her role as Musetta in "La Boheme."

ACT IV. Latin-Quarter Garret. Marcello and Rodolfo, now parted from their lovers, are lamenting their loneliness. Colline and Schaunard enter bringing some food. To cheer themselves up, the four stage a "ballo buffo" which turns into an animated duel. Just then, Musetta bursts into the room crying that Mimi is outside but is too weak to climb the stairs. As Rodolfo runs to her, Musetta tells how Mimi pleaded to be brought here to die in the arms of her lover. Mimi is made comfortable while the others leave for a doctor and medicine. Alone, the lovers recall their first meeting, vowing never to part again. The others return as Mimi peacefully meets death. Schaunard discovers that Mimi is dead and softly tells the others. Finally realizing it himself, Rodolfo despairingly falls across her body, crying her name. Directed by Gaylin Thomas, staged by Carl Richard Pond, the cast includes:

Mimi Gretchen Wagner,
Terri Beth Lewerenz
Musetta Connie Ripperger
Rodolfo Gaylin Thomas
Schaunard Bill McMurray
Marcello Steve Redford
Colline Father Dwane Ryan
Benoit James Blickhan
Alcindoro Dr. Bruce Evans
Parpignol Michelle Coe
Accompaniment by Sister De LaSalle McKeon and Ruth Yancey
A delightful group of children from Corinth Elementary under the supervision of Mrs. M. Cornwall, Corinth music teacher, and the CantAvilas collaborate in the chorus sections.

Performances will be on April 5, 7, 10, 11, 12, and 14 at 8:00 p.m. in the Little Theater in the lower level of O'Rielly Hall.

Man of La Mancha

The Impossible Dream: Film Reality

MAN OF LA MANCHA, reviewed here by Donald Tabberer, senior drama student, is now playing at the Midland Theatre downtown.

When I heard that a film was being mad of MAN OF LA MANCHA, I thought it couldn't be done. When the casting was announced, I again said it wasn't possible. I was wrong. Arthur Hiller of POPI, LOVE STORY, PLAZA SUITE, et. al. fame) has produced and directed a brilliant film of this well-established stage classic. Starring Peter O'Toole, Sophia Loren and James Coco, the film masterfully portrays the true message of Cervantes' dauntless knight. As the literature has already been established as being of high quality, I will only deal with this production.

The film opens with a brief exposition of events previous to the dramatic action of the play-script. This was a nice idea and an interesting approach; however, I felt that it was unclear for a few moments just exactly what was going on. The average audience, being unfamiliar with the history of the Spanish Inquisition, may have had trouble discerning the meaning from the opening moments of the movie.

When Cervantes' face is revealed, there is a bit of an incongruity. The adventures of Don Quixote were written late in Cervantes' life and it was jarring to see such a youthful face as that depicted by O'Toole. Later in the film, the character states his age as being forty; I found that hard to believe in view of the difficult life that Cervantes led, which surely must have taken its toll on him physically.

When O'Toole begins the transformation into Alonso Quijana/Don Quixote, I felt myself being drawn into the scene, the time, the life of Miguel de Cervantes. This is just one of countless expertly handled photographic transitions. From prison cell to the plains of La Mancha, the audience is led through adventures as if riding

alongside the mad knight-errant. One particularly delightful scene is Quixote's joust with a terribly monstrous windmill. The brave cavalier is carried into the air and sent sprawling on the ground with a corkscrewed sword and badly dented armor.

In reference to Sophia Loren's portrayal of Aldonza/Dulcinea, I was pleasantly surprised. This was probably my biggest objection in the casting of the film from the beginning. However, Miss Loren has dispelled most of my misgivings in her fine characterization. The one objection I still hold is her singing voice. I felt, having seen and heard Joan Deiner who created the role for the stage, that Loren lacked the strong, slutty quality in her singing that she retained in her speaking. Her songs are very demanding and I can appreciate her difficulty: she is not a singer, she is an actress.

James Coco's Sancho Panza is brilliantly amusing and warm. He has brought the compassionate, blind follower to life on the screen. Other outstanding portrayals include The Governor played by Harry Andrews, The Duke played by John Castle, and Antonia as portrayed by Julie Gregg.

Scenery and costumes for this show have been superbly executed by Luciano Damiani. Also, the musical adaptations, by Laurence Rosenthal, are moving and meaningful.

All in all this is a film to see. Its message of, "... too much sanity may be madness," is one to be thought on and heeded. This impossible dream has come true: a fine film has been made of MAN OF LA MANCHA, a film not to be missed.

Psychology Club Take-Off

The first meeting of the newly-organized psychology club of Avila College was held on February 28. Marilyn Johnnessee, a member of the executive committee, explained from a student's viewpoint what a psychology club is and what objectives might be accomplished by the group. Lynn Cupkie, faculty advisor of the club, then gave his view. The total executive committee, comprised of Mary Burke, Jan Butts, Tom Gill, Joan Michel, and Marilyn Johnnessee was introduced.

Next on the agenda was a panel, "The Psychological and Sociological Effects Upon the POW's and Their Families." Panel members were Elizabeth Norris, social work instructor at

Avila, Willis Hollman, psychologist, Jack Tank, Father Frank Schuele and Bob Paul, a counselor. They examined the experiences of American prisoners of war and the after-effects as related to the individual fields of the panel members.

The next meeting of the psychology club took place on March 21. Ann Chandler from St. Mary's Hospital spoke on transactional analysis.

Future events planned include an analysis of the film, "Midnight Cowboy," a speaker on child psychology, and a speaker from Hot Line. The final event of the year will be a psychodrama put on by students from U.M.K.C.

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Rules of Thumb

by
Pat Schneider

Travel is exciting but it can also be costly. The most economical way to travel, if of course you are planning to travel in the states, is hitchhiking. There is much skepticism about this mode of transportation. The biggest argument against hitchhiking is the danger involved both to the hitchhiker and to the motorist. There is some truth to this, but for the most part I feel that this is a relatively safe form of transportation. Of course you must use your head. After hitchhiking over two thousand miles from Kansas City to New Orleans and back, I have developed some rules for footing it on the road.

1. Travel in a small group, not more than four, not less than two. At first, I felt that our group was too large in that we had four, but this was not in any way a hindrance. I don't think it is safe for a girl to travel alone because the old adage about "safety in numbers," is, in this instance, true.

2. Try to hitchhike during the day as much as possible. Night time is bad for a few reasons. First, there are not usually as many cars on the road during the night and also, if it is dark, people will not be able to see you. If it is daylight, however, a car will be able to tell that you are a female, and then you will have no trouble at all! People are less hesitant in picking up a girl than a boy, mainly because they are more afraid of boys. It might be helpful for a guy who has long hair to cleverly pull it back because most people are especially fearful of long haired "hippies". In many people's eyes long hair is a sign of drugs, perversion, and evil. For young men with beards and/or mustaches

this problem is increased. There is no feasible way to hide a beard and/or mustache unless of course you don Lawrence of Arabia garbs or something along those lines. Females definitely have the advantage when it comes to hitchhiking. Once I remember getting out of a car and meeting a young lad who had been waiting for over an hour for a ride. The unfortunate fellow was decent looking except for a small beard he happened to possess. We moved further down the highway so as not to interfere with him. Within fifteen minutes, we had a ride leaving the poor boy behind more than a little upset, I am sure.

3. Do not make the mistake of allowing yourself to be let out in the middle of nowhere during the night. Always ask your driver how far he is going and if the area where you will be dropped off is well lit. If it is not, ask to be let out at any lighted area along the way. We were let out once in the middle of Mississippi and the only lights were the ones coming from the twinkling stars above. The area was quite desolate and there were few cars. We finally decided to walk back to where I thought I had seen a truck stop. We stopped, however, when we discovered an ominous parked car ahead of us. Desperate measures were taken — we flagged down a truck! I had always thought of truck drivers as rather sordid, shady figures but I will never again generalize about those men. The two who stopped for us were heaven-sent. They took us all the way to Jackson and let us out in a busy, well-lit area. We never again made that mistake.

4. Always be alert after you have taken a ride. We had a definite problem in trying to stay awake when we were traveling during the night. We tried to sleep in shifts but it never really worked too well because the ones who were on the "watch" shift were too groggy to really watch and make sure we were heading in the right direction. We never had any problem with anyone trying to hijack us, but we discovered that people are very curious as to where you are going and where you've been. It's quite embarrassing when you can't stay awake to answer a few simple questions.

5. Pray for rain. A drenched, ragged girl will bring out the kindness in even the coldest of hearts. At all times look pathetic. If you walk along the highway, never walk with light, bouncy steps because people may not want to stop and ruin your fun. Drag your feet and walk tiredly as if you've had no luck with rides and have walked for days. Always remember to smile. A tired step and a tragic smile will make you appear even more pathetic and all the more appealing.

6. This may sound a bit choosy but it is not a good idea to take short rides. If you are standing in a good size city such as Jackson, Mississippi, and the next city of similar size is a few hundred miles away, it is not a good idea to take a ride of twenty miles that would probably put you in the middle of nowhere. It would be much better to wait for a ride of fifty miles or more. Very often, if you wait for a longer ride, the driver will be going to the next large city. This happens quite often and in this way you may be able to by-pass several small towns where there are few lights and little traffic.

7. Although we never anticipated any real trouble, we felt it best to devise a definite plan of action in case one of our riders turned out to be less the gentleman we had expected him to be. We decided to carry small weapons such as

cuticle scissors and safety pins and to use them to their fullest in case of any trouble. I feel it is always wise to have some such plan in mind. As it was, the cuticle scissors and safety pins were never touched but just knowing that such protection was readily available, eased our minds considerably.

These are just a few guidelines that my experiences have helped me to develop. I found hitchhiking practical and educational.

We learned a great deal about the way of life in the South. I feel that I could never have gained this firsthand knowledge on a bus or by reading a book about a specific region. I am very grateful for this valuable experience which would not have been possible had it not been for the kindness of several people.

ASNO

The student nurses of Avila have united to form the Avila Student Nurse Organization (ASNO). It is to be a joint effort co-ordinated by two co-chairmen, Faith Heinerikson and Eileen O'Rourke, and six representatives: Jorge Neuhaus, Anne Evers, Patty Fitzsimmons, Mary Rohrer, Mary Lou Sheahon and Mary Tesdall. Faculty advisors are Ms. Diddle and Ms. Ainsworth.

The purposes of ASNO are:

- 1) to make nursing students aware of current nursing legislation;
- 2) to create an attitude of unity among the nursing students;
- 3) to channel nursing talents to the community.

Anyone interested in ASNO may consult the student bulletin area in the nursing office, or contact any of the people listed above.

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